RBCC 74

IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR !

REGULAR CLASSIFIED ADS: may contain written or typed words, hand lettering or drawings. These are reduced to ¼ their original size (small but still readable). In other words, a full page ad (when submitted in this manner) would occupy ¼ of a page when printed in the RB&CC. MINIMUM: 5 lines! They should be typed (if possible) on 8½x11" white paper in dark typewriter print. Leave a normal margin on all pages. RATE IS $4.50 per page. Smaller classified ads are 10¢ per 7 inch typed line.

SPECIAL CLASSIFIED ADS: are for shorter classifieds. These will be printed as is (not reduced in size) at the rate of 30¢ per 7" typed line. You can have artwork and/or hand lettering in this type of ad. Again, minimum is 5 lines!

25% ADVERTISEMENTS: may contain artwork and/or hand lettering. ALL ads of this type MUST be submitted on 8½x11" paper ONLY. These are reduced to ½ of its original size to occupy ½ page when printed in the RB&CC. Allow for normal margins. RATE: $8.00 page.

SPECIAL ADVERTISEMENTS: may contain artwork and/or hand lettering. These ads occupy a full page when printed in the RB&CC. They may be prepared on 8½x11" (the printed size) or on larger sheets to be reduced down to 8½x11" RATE: $15.00 per page

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECIEVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION!! SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - Miami, Fla. 33157

CIRCULATION: 2,000 PER ISSUE

SINGLE COPY: 75¢ ($1.20 BY FIRST CLASS, $1.50 BY AIR MAIL)
SUBSCRIPTION RATES TO THE ROCKET'S BLAST - COMICOLLECTOR:

3RD CLASS: 4 ISSUES $2.50, 8 FOR $4.00, 12 FOR $6.00, 18 FOR $7.75
FIRST CLASS: 4 ISSUES $3.50, 8 FOR $6.00, 12 FOR $10.25, 18 FOR $13.00
AIR MAIL: 4 ISSUES $6.00, 8 FOR $9.25, 12 FOR $14.50, 18 FOR $18.25

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you recieved.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.00 EACH FROM THE S.F.C.A.:

#'s 47, 48, 49, 50, 51, 52, 55, 56, 57, 58, 59, 70, 71, 72,

THE ROCKET'S BLAST - COMICOLLECTOR is published on a monthly basis by THE S.F.C.A., 9875 S.W. 212 St., Miami, Fla. 33157. EDITOR: GORDON B. LOVE ASSOCIATE EDITOR: ANDY WARNER ASSISTANT EDITORS: KIRBY SIDES, MIKE MCKENNEY. Contributions are always welcomed, but bear in mind that we are basically a non-profit organization. Artists should send in samples of their work, but unless you have had some kind of experience, please don't send any. We are especially interested in good, well-written, well-researched articles. We are also interested in obtaining any articles of interest you may find in newspapers, magazines, etc., on comic books, fandom, old radio shows, etc.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - OCT. 6th
NOV. 17th

Ye Olde Fanzine Shop

Ordering Information: We only have a limted supply of all these various fanzines, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, list alternate choices if possible. Obviously, we do not have room to list the contents of each one, however, suffice it to say, we will only stock what we consider good fanzines. This does not mean that any we do not stock isn't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. Send all orders (and sample fanzines) to: Ye Olde Fanzine Shop, 9875 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SFCA. All fanzines will be mailed flat in heavy envelopes.

VANGUARD #2 = $2.00 (cover by Williamson, plus more by Al and Crandall, a long in-depth Disney article, the first 8 pages of Gully Foyle by Stanley,"Silver Star", Pitt, plus more on Buster Crabbe, Space Patrol, etc. 72 pages).

SQUA TRONT #3 = $2.25 (EC fanzine)

THE ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.00, vol. 3 = $1.50

COMIC WORLD #6 = 75¢ (featuring Alex Raymond! Has all the art from "FLASH GORDON IN THE WATER WORLD OF MONGO" plus several other pieces of Raymond art.)

COMIC WORLD #15 = $1.00 (featuring the "FRAZETTA YOU DIDN'T KNOW"--a 32 page Frazetta folio of nudes)

THE COLLECTOR #14 = 75¢

FANDOM AGENT #4 = $1.00

STAR STUDDED COMICS #6, 7 = 80¢ each

FANTASY ILLUSTRATED #6* = $1.50

ALTER EGO #5* = $1.50, #10 = $1.65

MASQUERADER #6 = $1.25

THE RB SPECIAL #1 = 65¢ (MARVEL), #7 = 75¢ (EC)

THE EYE #1, 2 = 75¢ each

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75

THE GOLDEN AGE #2 = 75¢, #3 = $1.50, #4,5,6 = $1.25 each

FANTASY SOUNTRACK #1 = 75¢ (for radio and movie tape collectors)

MARVEL TRIBUNE #7 = 65¢

[illegible]

GOSH WOW #3 = $1.35 (Fantastic color cover by Wrightson)

CAPT. GEORGE'S COMIC WORLD #23&24 = $1.25 (double issue, a 64 page reprint of an early MARVEL MYSTERY

CAPT. GEORGE'S COMIC WORLD #25&26 = $1.25 ("SILVER STARR" by Stanley Pitt. 80 pages of fine art)

SERAPHIM #4 = 75¢ (EC)

SATURDAY'S WORLD #3 = $1.25 (for nostalgia buffs)

ROBERT KLINE 2-COLOR sword & sorcery poster, 8 x 11, on slick paper = 65¢

COMIC CRUSADER #9 = $1.00 (color cover by Steranko,plus art and articles by Fantucchio, Newton, Greim, Black, Cosgrove, Fritz,& Joe Sinnott, etc. Excellent fanzine!)

FANTASTIC FANZINE #11 = $1.50 (Color cover by Steranko, plus more very nice work by him & indepth interview. Kline, Richardson, Cockrum & Fantucchio really shine too)

THE COLLECTOR #19 = 85¢ (Fantastic cover (Fantucchio) and centerspread (Newton),not to mention some nice work by Jones and Kline)

comic collectors comments

BY HOWARD P. SIEGEL

COLUMNIST'S CORNER

Usually I leave the accolades-to-the-pros to the fanzine editors whose advertisements run prolifically throughout the pages of RE-CC. This time I make a two-fold exception, one out of discovery, the other out of love for my son, and assistant. This past July's N.Y. Comicon was Jeffrey's first. Having been forced fed into fandom by way of this column, he made this initial visit with awe-inspired contemplation. At the con he was treated with exceptional kindness by all the pros whose autographs he sought, and received. The Giordanos, Kanes, Williamsons, Romitas, Simnotts, Goodwins, Thomas', Adams, et. al. once again proved that the comic art profession contains the nicest people.

Secondly, I refrain from writing pro interviews because the life stories of Kirby, Steranko, Ditko, etc. have been played to saturation. Again I make an exception with ROY THOMAS for a very simple reason : I know some things about Roy that even he doesn't know I know. Innocent and honorable things, and an odd twist of achievement spiced into a story that I can justify as not breaking my self imposed rule on interviews. It follows.....

Recently I was reading thru some early issues of Justice League, and came upon some letters written by the then amateur Roy Thomas. This was the Roy Thomas who lived in Sullivan, Missouri and taught school. This was the Roy Thomas who, with Mr. Panelologist Jerry Bails, published the first fanzine as we acceptingly know it today (Alter Ego). My thoughts became scattered. I recalled that Roy received an invitation from Marvel to turn pro writer, which he accepted immediately, and moved east. I recalled his living on Ocean Parkway in Brooklyn, and those poker games in which he displayed a unique playing method. (I still enjoy hearing Ruby tell me about those games Roy. Did you know that there were several times in which he wanted to kill you for raising with a pair of deuces in your hand ?). The pet ocelot that wrecked your furniture. The move to 86th Street after you and Jean were married. Your rising star at Marvel. I can safely say that you were the first amateur who made it to the pro ranks. The Suttons, Weins, Hannerfelds, Seulings, Parentes, they followed. But throughout it all, you still maintained two stations. One as a pro, another as a fan. You've revived Alter Ego. You have written to many zines and writers (including myself) on your private stationary, airing your thoughts on their work and opinions, and complimenting them on jobs well done. Never during these latter efforts did you assume an air of pro-superiority. Roy, you have "pioneered" in many ways, and you have been the two-fold link between fandom and the pros, in your extracurricular projects. We thank you for your attitude and personality.....

PRESIDENTIAL TIMBER.....Mexico had general elections in July. There were several write-in candidates. Of that group, the one receiving the third largest number of votes was.....are you ready ?...Batman !!

FANDOM PROFILE

In 1968 he celebrated his 40th birthday. At that time he was (and still is) the world's greatest licensed comic character. A gigantic industry has been built around his image. He is perhaps the most famous of the species mus musculus. His name is Mickey Mouse. Cults, societies and children of all ages follow his doings with deep conviction. One such advocate has an international following as perhaps the number 1 collector of Mickey memorabilia. He began his hobby as a necessity. His house is a virtual museum and display gallery from basement to attic, front lawn to garage door. His name is JOHN S. FAWCETT !

Is his name familiar ? It should be to long time readers of RE-CC. He has been elaborately advertising in these pages for so long that I can easily remember when his was the only ad for toys and novelties in the early #50's issues. Not to be confused with the Fawcett publication family also of Connetiout, John's caricature graces his ads, handlebar moustache and all. Such expert technique gives the discerning reader a clue to his career. JOHN S. FAWCETT, besides being an associate professor of art at the University of Connetiout; has had one man shows of his works. Therein lies the story.....

".....along with the swastika and coca-cola bottle,.....Mickey Mouse is the most powerful graphic image of the 20th century".....Ernest Trove, Life Magazine, October 25th, 1968.....

"John Fawcett has been drawing for years.... first crayon, then pencil, then everything.....we're all sum totals of our past experiences.....Fawcett's drawings are the sum total of his. They are travelogs of his past and present, filled with the things he loves....the main images are childhood loves....".again, Ernest Trove.

Thus we add a universally potent art image and a prime representative of a fondly remembered childhood together and we come up with the central subject matter of John's art, teaching technique, and lecturing theme.....Mickey Mouse ! Now let's learn something about the man.....

ABOUT HIS ACHIEVEMENTS : 1960, his first drawing prize, annual competition, Boston University. 1961, B A fine arts, Boston University. 1961, art director, McCann-Erickson. 1964, assoc. professor of art, School of Fine Arts, University of Connetiout. 1965, director, Sat. A.M. childrens art classes, University of Connetiout. Television discussion NET Network, Monitor Radio Network, CBS Radion, etc. Topic: Art and the history of the american comic strip. One man exhibitions Nexus Gallery, Boston, Mass. 1965, 1966. Loretto-Hilton Center gallery Webster College, St. Louis, Mo., 1969. Most recently and most important, the Norris Gallery, New York, 1970. And so one, and so on..... The basic theme of his showings.....Mickey Mouse (with assistance from other Disney Characters, and Felix the Cat).

HOW IT ALL BEGAN : In 1964, John Fawcett began to recollect as an art-

ist who uses a lot of Disney motifs in his work. Having the choice of his subject matter, he long ago settled on that which remained a fixation since his childhood...Mickey Mouse and company. He's spent over $8000.00 the last three years alone. He has no idea how many items are in his collection. He ferrets out the duplicates, the counterfeit, the ordinary. As John says, "The only room in the house that Mickey isn't allowed is our bedroom."..... Otherwise, as stated above, he is all over the place.

HIGHLIGHTS OF HIS COLLECTION : I quote from The Village Voice, March 5th, 1970 : "The most valuable item in his collection is the Mickey Mouse book (1930) which tells of Mickey's fantasy origins and first meeting with Walt, who promised to make him a star. Even the Disney people hadn't heard of the book, it was so early in vintage. John paid $25.00 for it from a kid who paid 25¢ for it, at a comic book convention, and was offered $100.00 for it before the convention was over. Perhaps the rarest item is an automobile hood ornament, chromed and painted. Only a few were ever struck. Disney jealously gaurds the one in their archives. Fawcett doesn't own one"..... and from John's own notes come these facts : he has a complete collection of Walt Disney Comics & Stories as well as Looney Tunes and almost complete runs of Dumbo, New Funnies, Tarzan, Superman, Our Gang, Animal, Red Ryder, Pogo, Lone Ranger and Classics Illustrated. Also all Disney BLB's and the majority of all other Disney 1930's publications. In all it totals about 2000 carefully selected comics. He feels that the only run in america of the english Mickey Mouse Weekly (first published in 1936) is in his collection along with movie posters. Radio premiums are also a specialty, and again John has no idea of what he has in number of items, but a look at his past ads tells me he's got plenty. One of his longest searches involved a Lone Ranger Frontiersman. His Felix The Cat collection (second in fondness to Disney) is so extensive, many have said it's the finest in the country. A highlight of this feline comic character is an original sunday page dated 8/28/32 by Pat Sullivan.

WHAT HE THINKS ABOUT HIS SPECIALTY : It's rather startling in that it is a sad commentary on what has happened recently in all phases (especially comics) of comic character collecting. Specifically, John refers to the cheats and crooks entering the picture; overpricing by people for meaningless material. A pleasant hobby receiving overtones of unpleasantness....

POSTSCRIPTS : A current issue of RB-CC will reveal a widespread advance into the toy, hobby & premium collecting as noticed by the ads sandwiched in between the fanzine publication announcements. Whether the "rare" or "unusual" tags given to many listings are appropo, only an acknowledged expert like John can say. I do nkow that he is disappointed, because he would like to see the spirit of this kind of collecting give nostalgic pleasures that people seek in such things that represent their childhood. He does not want it to seem like people are paying a ransom to liberate old friends.....

COLUMNISTS FOOTNOTES : When I wrote to John Fawcett, I was under the impression that I would be doing a FANDOM PROFILE on a collector of everything and anything. That the article would be cluttered with lists of items, numbers, prices, etc. was preformulated in my mind. To find later that I was dealing with an acknowledged specialist (by the Disney people themselves no less), whose background was literate, educational, and professional was overwhelming. I found myself working in front of a montage of newspaper clippings, drawing portfolio, RB-CC ads, typewritten notes from

the subject himself, and my own memory. I was faced with the task of realtering my thinking and format. I had the difficult job of relating the important facts (of which there were far too many) into a three page write-up. I had the deep desire in fact, to make it a self-imposed obligation of doing maximum justice to John Fawcett, his importance and his collection. I do not think I have succeeded. One must have the luxury of unlimited space, the editor's approval to accompany the story with proper pictures, and the hope that the readers will derive half as much pleasure out of the finishedproduct as I got in the preperation of same. To JOHN FAWCETT I give my deep thanks for his cooperation and thoughtfulness. He is truly a top notch FANDOM PROFILE.....

LOOK FOR.....Don Newton's version of Conan on the cover of RB-CC #75 (next issue), and for his FANDOM PROFILE ....

PREHISTORIC FANZINE....I think I learned of one at the recent N.Y. Comicon. "Morb's Notes", an original 25¢ per issue coverage of the comics, movies, etc. published in the late 1950's. In some of the issues are articles on Buck Roger's artist Dick Calkins, reviews of golden age comics, a Flash Gordon treatise, etc. There are two complete bound volumes of all issues, and loose individual editions available. You can get more information by writing the author-editor, Charles N. Heinsel, P.O. Box 36, Marienville, Pa. 16239.....

FOR THE COMPLETIST.....the Parker gift pen given by Marvel to favored accounts and friends. It was, or is red, with a revolving barrel with the namesof their main super heroes on it. Every time you click the top, another set of heroe's names appears in the clear plastic nameplate on the side of the pen. I prize mine....

ULTRA GIRL.....Colgate's "Ultra Brite" toothpaste super-heroine, with a healthy figure covered by a white costume with blue channel stripes similar to the Challengers new (and last) costume. She appears in Colgate's trade journal ads. Looks to me like some of Nick Cardy's work.....

FROM THE PULP HEROES GUIDE....by McKinstry & Weiberg comes a short list of villians that later had their names used by super-villians and super-heroes alike in the comics: The Red Skull (Doc Savage V 1 #6). Metal Master (Doc Savage V 7 #1). Black Hawk (Bill Barnes Air Travel V7 #4). Crimson Terror (Bill Barnes in Doc Savage V18 #2). Black Terror (G-8 & His Battle Aces V 18 #2). The Falcon (G-8 & His Battle Aces V19 #3). The Mandarin (Secret Agent X V 12 #2). Crime Master (Shadow V 10 #5). The Creeper (Shadow V 14 #6). The Wasp (Shadow V35 #3). Mephisto (Shadow V49 #5).....and one other little bit of info. There were no less than six men using the name Kenneth Robeson. The most famous of course was Lester Dent (Doc Savage).....

RECOMMENDED READING.....the blurb read : "The scientific romance" was born in 1912 when Edgar Rice Burroughs' "Under the Moons of Mars" appeared in The All-Story Magazine. Now under that title, and edited by Sam Moskowitz (former editor of Science Fiction Plus) is a compilation of nine classics, including Merritt's "Moon

Pool", Leinster's "The Mad Planet" and "The Girl in the Golden Atom" by Cummings. A brief history of sci-fi and the pulps in which these stories appeared originally from 1912-1920.....

SPECIAL REPORT.....on

STERANKO'S HISTORY OF COMICS

By the time you read this column, there will be a dozen reviews of Steranko's work on stencil, under the camera's lens, or on page two of a number of newsletters now in the mails. Nevertheless, when a monumental contribution to the comic arts and comic collecting does become available, it deserves all the publicity it can get.....

That Steranko is a qualified student of comic history now becomes evident, because he has used the full influence of his profession to obtain information not usually available. He has taken this advantage, and used it together with some excellent vocabulary to create a definitive work. The first thing one notices about his book is its size, 10½" X 14", making it more of a tabloid than a book or magazine. The full color cover is worth half the cost, and is available as a poster. It contains more cover reproductions than any other single literary effort on the subject I have ever read. Original art is contained throughout also.

The first section is somewhat of a repetition of facts available in oth er books on the library shelf. Where Steranko differs is that he elaborates on the art styles of the Fosters, Hogarths, Raymonds, etc., which he is most qualified to do. Becker and Couperie-Horn fall short on this point. Here, as in each of the succeeding chapters, first person interviews add spice and factual completeness to the subject matter.

Steranko credits the pulps for spawning the seeds that produced today's super heroes, as well as yesterdays. On this point he happens to be right, as proved by the 73 cover illustrations gracing the 20 pages of this chapter. One finds pictures from which Fiction House copied the covers of Planet, Jungle and Wings Comics. From the texts one finds the format for such as Batman, Superman, and others of their kind. The SO themes and covers are pages out of Weird Tales, Argosy Weekly and Fantastic Adventures, all pulps that were on the stands years, even decades before.

Chapters on Superman, Batman, Captain America the Timely and DC lines follows, again splendid with pictures and text. Steranko's descriptions are clean, clear and his use of adjectives are sensible. Many pieces of information are first time revelations to the layman reader and/or collector. Now I have done extensive reading on the history of comics, as you may have gathered from the various articles and book reports that S.F.C.A. publications and this column have included. Therefore, when I state that Steranko is precise in his data, and has commented without prejudice, I know from whence I speak.

How important, or better yet, how good is Steranko's History of Comics ? I'll give my answer by suggesting that you forego some of the luxuries you could afford to miss, and use the $3.00 to purchase this book. I would even go so far as to recommend that you miss some comic titles to gather the needed price. After all, how sorely would you younger fans on an allowance or budget miss the next installment of the Hulk-General Ross go-around ? This book compiles what six or seven others, each previously published but containing singular subjects, would contain. Not to have this work is not to afford yourself many hours of enjoyment. Not to have this book is to deny yourself a great reference work. Not to have this book is to deny fandom from receiving, and Steranko from giving to all of us, future literary efforts of this rank. It deserves its place on the shelf between the Collectors Guide and Peiffer's book.....

QUIZ TIME

Winners of the quiz in RB-CC #72 are ineligible, since the source is the same. The first twelve all correct responses get the vinyl comic envelopes. All entries should be addressed to JEFFREY SIEGEL, address at the end of this column. This quiz is based upon alter egos having the same last name. While only is the super hero indicated in the second column.....

IS		
	Jim (A) or Jack (B) Wilson	Ajax The Sun Man
	Jim (C) or Buck (D) Dare	The Blue Streak
	Lloyd (E) or Rance (F) Raleigh	The Cavalier
	Don (G) or Kenneth (H) Stevens	Airmale
	Moore (I) or Craig (J) Williams	Flamingo
	Bob (K) or Peter (L) Blake	Hydroman
	Jary (M) or Tom (N) Preston	The Golden Lad
	Dan (O) or Charles (P) Collins	The Gay Ghost
	Victor (Q) or Manley (R) Martin	Yankee Boy
	Jim (S) or Timothy (T) Slade	Tor The Magic Master
	Lynn (U) or Tex (V) Thomas	TNT
	Lee (W) or Robert (X) Benton	Tigerman

As an added bonus,....extra comic envelopes will be given to each winner who can give me the name of the super hero the above alter egos not matched up between column A & B, but listed in column A, are. It is not too late to send Jerry Bails the $5.00 for his great reference work. As you can see, it pays to have it on hand.....

THE WINNERS of the small publishers and their super hero characters from the RB-CC #72 quiz are : TIM HESSEE, Grove, Oklahoma; TOM ZYGMUNT, St. Louis, Mo.; LARRY HIGMAN (again ?), Los Angeles, Calif.; JERRY LINDSEY, Vernon, Texas; MICHAEL VOITSKY, Philadelphia, Pa.; MARK BERNSTEIN (another repeater) Jersey City, N.J. and BOB SELVIG, St. Louis, Mo.; MIKE ROPELE, Irwin, Penna. Thanks for entering.....JEFFREY.

The Answers: 1-F, 2-C, 3-K, 4-I, 5-B, 6-L, 7-H, 8-E, 9-J, 10-A, 11-G, 12-D. Those of you who entered and did not win

can check these answers against the quiz in #71.....

THE ADAM STRANGE PICTURE STORY.....in the first Giant Strange Adventures: is it a hint of things to come in new comic book make up ?

IN ABEYANCE.....little hints of upcoming plot extravaganzas Marvel is planning from stories of the past few years : Franklin Richard's nanny, Miss Hartness. She reeks of the supernatural. Jan (The Wasp) Pym's private chauffer. He's ready to activate himself again. What's the truth about, who is Thor's mother ?

MAIL DEPARTMENT & SUCH

From BOB CUNIGLIO, Brooklyn, N.Y. some trivia on Superboy: When he appeared in More Fun Comics, he was sans glasses as Clark Kent (More Fun #104, page 2, 7). On the cover of Adventure #103 (Superboy's first appearance), he is shown lifting a car.....just as Superman did on the cover of Action #1. Both cars were similar. In the same issue of Adventure, it seems that Superboy lived in Metropolis, not Smallville. Hey Ray Miller !!!!!

From DAVE PUCKETT, Cave City, Ky. comes some commercial information. Hassenfeld Bros., creators of G.I. Joe issued a comic booklet (art by Chic Stone) to his club members. There were 9 issues. The U.S. Army has issued at least 19 Sad Sack special comics. I recall he was used for light hearted training manual and instruction booklets during the Korean War, and some wall posters also. Bill Elmore's production company puts out P.S., the preventive maintenance monthly magazine. I'll have some current information on other commercial enterprises, undertakings by some of the comic artists, and how some of the bigger super heroes are being used here and abroad, next issue.

And to JIM STENSTRUM, thanks for the correspondance. As I said in your second letter, yours thoughts are good even if I personally think you underestimate parts of the buying public.

AS PROMISED.....in RB-GC 73 :

Some of the heroes of the BLB's (from Dale Manesis' Index) that many of you never heard of : Allen Pike of the Parachute Squad, USA; Black Silver and his pirate crew; Blaze Brandon with the Foreign Legion; Bronc Peeler the Lone Cowboy; Capt. Frank Hawks, Air Ace, and the League of 12; Eric Noble and the Forty Niners; Flame Boy and the Indian's Secret; the Ghost Avenger; Jaragu of the Jungle; Jerry Parker, Police Reporter; Jim Craig, State Trooper; Jim Starr of the Border Patrol; Kazan, King of the Pack; Lightning Jim, U.S. Marshall; Lone Star Martin of the Texas Rangers; Mac of the Marines; Maxime the Amazing Superman; Myra North, Special Nurse; Og, Son of Fire; and Pat Nelson, Ace of Tank Pilots. The list continues next issue.....

Of Artists and Cookery : more brief biographies of the newspaper strip artists and their favorite dishes.....

DIK BROWNE.....creator of Hi and Lois is a one time native N ew Yorker who now lives in Wilton, Conn. He started as copy boy for the New York Journal, hoping to become a reporter. He went to art academy at night, and the paper put him to work drawing maps and murder diagrams. He joined the staff of Newsweek, got married, and almost immediately was inducted into the army, wence he spent 3½ years in the Corps. of Engineers. Browne claims that this is where he learned to draw cartoons. After discharge he did advertising art, including designing Chiquita Banana and redesigning the Campbell Soup Kids. He started drawing Hi and Lois (which is written by Mort Walker) in 1953 and also does the Tracy Twins for Boys Life magazine. He and his wife Joan have two children and an adopted daughter from Hong Kong. His favorite dish is one he's been hooked on for 22 years. It's called Tuna Fish Wiggle, which is in essence a fish version of chicken-a-la-king.....

AL SMITH.....current artist of Mutt and Jeff, has been drawing it for 30 years. His life story is something of a Horatio Alger. Orphaned at 4, became a shoe shine boy for 60¢ a week and made economic history when he switched to butcher boy for $1.00 a week. He always liked to draw, even to the extent of falling in love with his art teacher. H e heeded the advice of "Go west, young man" but got only as far as Manhattan ! He got a job as copy boy on the old New York Sun, switched to the World and worked himself into the syndicate department. There he originated a humorous panel about office doings called "From Nine To Five". During the depression the World folded, but luckily the Bell Syndicate called him in to do some emergency drawing on "Miracles Of Sport" when the original artist became ill. They again called for him to work on Mutt & Jeff for the same reason. Here he and Bud Fisher became the closest of friends, and Smith has continued working on it after Fisher's death. His favorite dish is Roquefort Puffs, which describes itself, plus the need for a breath freshener and Alka-Seltzer after dining on same.....

ODDS AND ENDS.....

I would like to have a dollar for every reader that saw G.B. Love's picture on page 59 of last issue and said, "So that's what he looks like".

Postscripts on the N.Y. Comicon.....reports are that it broke attendance and sales records for the dealers, but that the security system as very poor. One reliable source told me that he had between $300. and $400. worth of merchandise taken from his table.....

Memo to GUY LILLIAN III, wherever you are. Please let me know how I can get in touch with you. I plan a FANDOM PROFILE on one who spends his time writing letters to the editor, and you certainly are an old-timer at doing this. The readers would be interested.....

COMING NEXT ISSUE.....FANDOM PROFILE: Don Newton; the latest in the commercialization of comic characters; Book Report: "The Funnies-An American Idiom"; Comic Book Capers from England; and other odds and ends.....

95 SEDGWICK AVENUE, YONKERS, NY 10705

AT LAST...

NEAL ADAMS
ROGER BRAND
STEVE DITKO
CHARLES FLANDERS
HAL FOSTER
DICK GIORDANO
ALAN HUTCHINSON
GLEN JOHNSON
JEFF JONES
DON MARTIN
BLOKE NASTRUSERIC
PAUL MURRY
P. A. M.
TOM RYAN
DAN SPIEGLE
JIM STERANKO
MARVIN SULLIVAN
DON WRIGHT

BART HAS AND JUDY APPROACH THE PLANETOID IN THE STARFIRE!
THERE SHE IS! GOOD OL' '64 SEVEN, EIGHT THREE, TWO TWO!
THEY LAND ON THE BARREN SIDE OF THE PLANETOID! THE BROKEN ROCKETS SET THE SHIP DOWN ON HALF POWER!
CHUCK THAT TILT-ON CORE!--SET 'ER DOWN

ISSUE NO. **2**

LIMITED PRINT RUN
(all previous orders will be honored)

PUBLICATION DATE: NOVEMBER, 1970

50 ¢

GARY BROWN, 5430 WEST 6 COURT, HIALEAH, FLORIDA --- 33012

Formerly Captain George's Comic World

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THIS IS JUST ONE ISSUE FROM CAPTAIN GEORGE PRESENTS.., SERIES 21 to 30. ALL 10 ARE ONLY $3.00
MEMORY LANE PUBLICATIONS, 594 MARKHAM STREET, TORONTO, CANADA

RE-CREATIONS OF THE GREATEST COMIC COVERS & SCENES
of
THE GOLDEN AGE

MASTER #27

BBC

EDITOR: THE FOLLOWING LETTER IS BEING PUBLISHED NOT TO CUT DOWN OR RIDICULE IT'S WRITER BUT MAINLY TO CLEAR SOME THINGS UP. IF I REALLY THOUGHT A "LOT" OF FANS THOUGHT LIKE JOHN DOES I WOULD SAY TO HELL WITH IT AND GOING TO OTHER WORK WHICH WOULD PAY ME AT LEAST TWICE WHAT I NOW MAKE FROM THE SFCA. BUT SINCE JOHN EVIDENTLY FEELS THIS WAY THEN THERE ARE PROBABLY OTHERS & IF SO THEN I HAVE TO ANSWER ALL THESE FALSE & ABSURD ASSUMPTIONS. I CONTINUE PUBLISHING FOR TWO REASONS: I KNOW THERE ARE OTHER PEOPLE IN FANDOM WHO DO APPRECIATE US. AND ALTHOUGH THIS IS MY LIVELIHOOD, IT IS ALSO MY HOBBY. AGAIN MY REBUTTALS WILL BE DIRECTED MORE AT FANDOM IN GENERAL THEN AT JOHN.

DEAR G.B.:

YOU'VE MADE A GOOD NUMBER OF ENEMIES IN FANDOM BECAUSE YOU OVERCHARGE. WHICH IS TOO BAD, BUT IT IS YOUR FAULT. NOW, I'VE NOTHING AGAINST ANYONE MAKING A PROFIT ON AN ENDEAVOR. BUT WHEN SOMEONE MAKES FROM 85% TO 100% PROFIT ON EACH ITEM, A HUNDRED TIMES A MONTH, AT FANDOM'S EXPENSE, AND STILL DARES CALL HIMSELF A "FAN"...WELL, THAT'S SOMETHING DIFFERENT ENTIRELY. I'M NOT POOR ; I HAVE SPENDING MONEY. AND YET YOUR PRICES ARE EVEN TOO HIGH FOR ME--WHICH TELLS ME OVER AND OVER AGAIN THAT YOU'RE OUT TO GYPE EVERYONE IN FANDOM. NO SPECULATION: JUST FACT. (ED: CORRECTION: PURE SPECULATION, NO FACT.)

FOR EXAMPLE, I'VE TOTALLED UP YOUR AD REVENUE FOR THE RB&CC #72 AND IT CAME TO A STAGGERING MINIMUM OF $900.00!!! THAT ALONE PAID FOR THE PRINTER'S BILL AND POSTAGE. (EDITOR: I CANNOT COMPREHEND WHAT ON EARTH YOU BASE YOUR FIGURES ON. MAYBE ON 500 COPIES OF A 32 PAGE ZINE. AT ANY RATE, ASSUMING YOUR AD REVENUE FIGURE OF $900 IS RIGHT, YOU ARE SO COMPLETELY WRONG ON YOUR OTHER ASSUMPTION THAT IT ALMOST MAKES ME SICK. FIRST OF ALL HERE ARE THE BREAK DOWN FIGURES ON RB&CC #72: 96 PAGES, 2100 COPIES, WITH A COLOR PROCESS COVER: PRINTING $1,350.00 ($200.00 OF THAT WENT FOR THE COVER, NOT $150.00 AS YOU SO POSITIVELY STATE LATER), POSTAGE $550.00. ENVELOPES $75.00. MISC. ABOUT $25.00. THERE ARE EVEN MORE EXPENSES THAT I WON'T EVEN LIST YET. AT ANY RATE, THAT MAKES ROUGHLY $2,000.00 IT TOOK ME TO PUT ISSUE #72 INTO FANDOM'S HANDS. I TOOK IN ABOUND $900.00 IN AD REVENUE. NOW THEN, ADD THESE EXPENSES TO WHAT IT COSTS ME ON A YEARLY BASIS, AND YOU SEEM TO COMPLETELY IGNORE THESE "LITTLE" ITEMS: ABOUT $1,250.00 ADVERTISING IN MARVEL, ABOUT $700 to $800.00 PER YEAR INCOME TAX, NOT TO MENTION THE FACT THAT I PAY ANDY & KIRBY WHO WORK AT MY OFFICE.). SO, THE 75¢ you CHARGE FOR EACH COPY IS CLEAR PROFIT! (ED: STILL THINK'S CLEAR PROFIT?? PLUS MOST COPIES ARE SOLD BY SUBSCRIPTION WHICH MEANS I TAKE IN MUCH LESS THAN 75¢. IN REALITY, EVEN WITH THE SUBSCRIPTION MONEY, I LOSE MONEY ON EVERY RB&CC I PUBLISH!) NOTHING WRONG WITH WITH MAKING A TOTAL PROFIT, BUT I BELIEVE YOU SHOULD GIVE US SOMETHING AT LEAST WORTH OUR MONEY. (ED: THAT STATEMENT IS BEYOND MY COMPREHENSION). I MEAN, IT DOESN'T TAKE THAT MUCH TIME TO SECTION-OUT THE SLOPPY ADS FROM THE NEAT, ATTRACTIVE ONES. NOR DOES IT TAKE MUCH TIME TO NEARLY CORRECTLY YOUR TYPING MISTAKES. AND YOU CERTAINLY COULD DO AT LEAST A GOOD JOB WITH THE RB&CC'S LAYOUT. FOR EXAMPLE, YOU COULD USE A LETTERING TEMPLATE FOR YOUR QUICK TITLE HEADINGS, INSTEAD OF LETTERING THE THING LIKE A THREE YEAR OLD. (ED: THIS POINT IS VALID, UP TO A POINT, BUT YOU ARE EVIDENTLY STILL JUDGING THE RB&CC BY STANDARDS USED TO PUBLISH MUCH SMALLER ZINES, WITH NO MONTHLY SCHEDULE, AND WHOSE CIRCULATION IS GENERALLY LESS THAN HALF OF RB&CC). PERHAPS WHEN YOU HAVE REACHED A POINT OF AVERAGE FANZINE QUALITY, YOUR 75¢ PRICETAG WOULD BE JUSTIFIED. BUT UNTIL THEN YOU'RE GYPPING FANDOM. (ED: YOUR LAST STATEMENT LEAVES ME UTTERLY SPEECHLESS JOHN.)

ALSO, YOU STATED IN #72 THAT IT WAS "FINANCIALLY IMPOSSIBLE TO PRINT FOUR COLOR COVERS EACH ISSUE." ANOTHER FALSEHOOD...A LIE ON YOUR PART. THE COST TO PRINT A COVER PAINTING LIKE THE ONE ON RB&CC #72 WOULD BE (AT THE MOST) $150.00 EXTRA. WHEN YOU CONSIDER HOW MUCH YOU'RE GYPPING FANDOM ON ALL YOUR OTHER SFCA ITEMS, THE EXTRA COST IS NEXT TO NOTHING. SO, THE FACTS SAY YOU'RE NOT ONLY OUT TO GYPE PEOPLE, BUT A LIAR TOO. (EDITOR: IT SEEMS THAT IS ABOUT 2 OR 3 TIMES YOU HAVE CALLED ME A GYPE & A LIAR. THAT, I WILL IGNORE BUT YOU CONTINUE TO MAKE ASSUMPTIONS [THAT ARE WRONG) WHICH YOU CLASSIFY AS FACTS.)

YOU WOULD NOT ONLY RAISE YOUR YOURSELF IN THE EYES OF MANY PEOPLE IN FANDOM, BUT ALSO DO FANDOM A GIGANTIC SERVICE IF YOU LOWERED YOUR PRICES. (ED: I DON'T HAVE ROOM TO PRINT ANYMORE OF THE ACTUAL TEXT OF THIS LETTER. HOWEVER, HE DID GO ON TO SUGGEST WHAT I SHOULD CHARGE FOR MY VARIOUS ITEMS. HONESTLY, JOHN, SINCE YOU ARE NOT REALLYW AWARE OF THE AMOUNT OF TIME & WORK I PUT IN NOR THE CONSIDABLE CASH INVESTMENT I HAVE TIED UP, I DO NOT FEEL YOU ARE QUALIFIED TO DO THIS. SINCE YOU EVIDENTLY STILL GOING TO SCHOOL AND NOT "EARNING YOUR OWN LIVING" YET,M I WOULD NOT EXPECT YOU TO BE AWARE OF THEM. BUT YOU ARE AGAIN JUDGING ME BY THE AVERAGE FAN PUBLISHER WHO ONLY DOES IT AS A HOBBY. I DEVOTE TOO MUCH OF MY TIME & MONEY FOR IT TO BE JUST "A KICK" OR HOBBY. I AM 31 YEARS OLD (AND HAVE CEREBAL PALSEY TO BOOT) SO I CANNOT AFFORD SUCH A LUXURY. CONSIDERING THE AMOUNT OF TIME I PUT IN (& THE MONEY I HAVE TIED UP), THE AMOUNT I ACTUALLY MAKE FROM THE SFCA IS PRETTY DAMN SMALL. AND, IN FACT, WERE IT NOT FOR SOME OUTSIDE INVESTMENTS AND THE UNSELFISH SUPPORT OF OUR STAFF OF ARTISTS AND WRITERS, I WOULD HAVE STOP PUBLISHING. BUT GETTING BACK TO YOUR CRITICISM THAT I CHARGE TOO MUCH FOR MY MAGAZINES,

THERE ARE A NUMBER OF FACTORS YOU HAVE IGNORED OR ARE NOT AWARE OF. SINCE I LOSE MONEY ON THE R&CC, I HAVE TO RELY ON MY OTHER MAGS TO NOT ONLY MAKE UP THE LOSSES BUT TO ALSO MAKE ENOUGH PROFIT TO AT LEAST HAVE SOMETHING TO SHOW FOR MY EFFORTS. ALSO, ON EVERY MAG I PUBLISH (EXCEPT R&CC), IT TAKES FROM ONE TO TWO YEARS JUST TO GET TO A BREAK EVEN POINT. BUT, ONE OF YOUR LAST STATEMENTS, JOHN, REALLY SENT ME REELING, AND I QUOTE FROM YOUR LETTER: "...THE BIGGEST ATROCITY OF ALL IS YOUR FANDOM ANNUAL #2, WHICH, AT THE VERY MOST, SHOULD SELL FOR $2.50." HAVE YOU ACTUALLY SEEN THIS BOOK, JOHN? IT COST ME A LITTLE OVER $3,000.00 TO PUBLISH IT. I HAVE TO SELL AT LEAST 600 COPIES (EVEN AT $5) JUST TO BREAK EVEN. THIS IS GOING TO TAKE AT LEAST A YEAR TO DO. WOULD YOU BE WILLING TO INVEST $3,000.00 OF YOUR MONEY, WAIT A YEAR OR MORE JUST TO BREAK EVEN, IN ORDER TO GIVE FANDOM A BOOK LIKE THIS ????? HOPEFULLY THOUGH, JOHN, YOUR LETTER WILL SERVE A USEFUL PURPOSE IF BY ITS PUBLICATION WE HAVE CLEARED UP SOME MISCONCEPTIONS HELD BY SOME FANS.)

JOHN MCLAUGHLIN (ED: "MCR"
890 SAVORY DR
SUNNYVALE,CAL. 94087

EDITOR'S NOTE: WE WOULD LIKE TO WELCOME THREE FANS WHO HAVE MOVED INTO THE MIAMI AREA IN THE PAST FEW MONTHS: GERRY SCALLEY, JIM VAN HISE, AND RICHARD BURNSIDE. SLOWLY BUT SURELY, MIAMI IS BUILDING UP IT'S FAN POPULATION. AND IF ALL GOES WELL, FORMER MIAMI FAN, LARRY BIGMAN, WILL BE MOVING BACK IN A YEAR OR SO. WE ALSO HOPE TO HOLD ANOTHER COMIC CONVENTION AROUND THE CHRISTMAS HOLIDAYS THIS YEAR, SO WATCH FUTURE R&CC ISSUES FOR MORE DETAILS. PERSONAL NOTE TO GEORGE DETROW: I SYMPATHIZE WITH YOU GEORGE. I AM STILL WAITING FOR MY COPIES OF TWO OF ZINES YOU MENTIONED.
COMIC FANS IN OR AROUND THE ST. LOUIS AREA SHOULD CONTACT MIKE MCFADDEN (14 JOYCE ELLEN, FERGUSON, MO.) IF YOU WANT TO JOIN AN UP AND COMING FAN CLUB. BY THE WAY, MIKE, YOU SUGGEST THAT I SHOULD DONATE TO OR THREE PAGES OF THE R&CC TO FAN CLUB NEWS ETC, W TO SHOW MY SUPPORT BECAUSE I AM XXXX ALWAYS ASKING FOR FANDOMS SUPPORT. (IT WOULD COST ME, BY THE WAY, ABOUT $35.00 A MONTH TO DO THAT). AND YET I NOTE THAT ONLY TWO OF YOUR CLUB'S MEMBERS ARE EVEN SUBSCRIBING WWE TO THE R&CC. SUPPORT WORKS BOTH WAYS, MIKE.

DEAR G.B.,
JIM VAN HISE WAS IN BUFFALO AND HAD SOME GOOD WORDS TO SAY ABOUT YOU AND YOUR ORGANIZATION. YOU CERTAINLY HAVE THE BEST ADZINE AROUND AS TO RESPONSE TO ADS AND I BELIEVE THE ONLY ONE THAT A MAJORITY OF FANDOM READS. I DO COME ACROSS COLLECTORS ONCE IN AWHILE THAT HAVE NOT HEARD OF THE R&CC BUT IT IS RATHER RARE. I TRY AND ENLIST THESE COLLECTORS IN SUBSCRIBING & I PROBABLY HAVE OBTAINED SEVERAL SUBSCRIPTIONS FOR YOU OR AT LEAST I HOPE SO. IF YOU SHOULD EVER HAVE ANY OLD R&CC THAT YOU WOULD CARE TO SEND ME SO THAT I COULD GIVE IT TO A PROSPECTIVE CUSTOMER, THIS MIGHT ALSO HELP. WELL ANYWAY, KEEP UP THE GOOD WORK AND YOU SEEM TO HAVE MANY GOOD IDEAS WHICH I HOPE WILL WORK OUT SUCCESSFULLY FOR YOU & THE R&CC.

DONALD A. WHYTE
785 RICHMOND AVE
BUFFALO, N.Y. 14222

EDITOR: THANKS FORW YOUR KIND WORDS and SUPPORT.
BEFORE I FORGET, THE COVER OF THIS ISSUE WAS DONE BY RICHARD CORBEN. RICH FORGOT TO SIGN IT.

DEAR G.B.:
FANTASTIC. THAT'S ALL I CAN SAY ABOUT R&CC #72. THAT COLOR COVER WAS WHAT ALL US FANS WERE WAITING FOR. AS LONG AS YOU CONTINUE THIS FINE QUALITY, I WILL BE A SUBSCRIBER FOR LIFE.

ALAN KLEIMAN
839 N. EDINBURGH #8
L.A., CAL. 90046

DEAR G.B.,
WONDERFUL, BEAUTIFUL! MAGNIFICENT! THESE AND MANY MORE ARE THE WORDS WHICH I DESCRIBE THE R&CC #72 WITH. THE NEW 4-COLOR COVER WAS ONE OF THE MOST BEAUTIFUL AND STUNNING PIECES OF ART I HAVE SEEN PRODUCED YET. I SINCERELY HOPE YOU CAN CONTINUE WITH THIS PROJECT. (EDITOR: PRINTING COLOR COVERS FROM OIL PAINTINGS IS EXTREMELY EXPENSIVE. HOWEVER, EVEN XXXXXXXXXXX THOUGH ONLY A FEW PEOPLE WERE WILLING TO SUPPORT US BY PURCHASING THE CLASSIC REPRO WE MADE FROM IT, WE WILL STILL PROBABLY BE RUNNING SOME MORE PAINTINGS IN COLOR. MAYBE EVERY THREE ISSUES OR SO. WE ALREADY HAVE SEVERAL PAINTINGS BY NEWTON ON HAND AND HAVE PROMISES OF MORE FROM DON, NOT TO MENTION JOHN RICHARDSON, ROBERT KLINE, MICKEY MASON, AND POSSIBLY MORE FROM BOB JUANILLO.)
I AGREE WITH HAMILTON (IN "MALICE IN WONDERLAND") ABOUT THE R&CC SETTING UP A STANDARD COMIC DESCRIPTION CODE AT THE FRONT OF EACH R&CC WITH THE DESCRIPTION OF MINT, NEAR MINT, VERY GOOD, GOOD, FAIR, & POOR COMICS (THESE ARE WHAT I BELIEVE ARE THE SIX POSSIBLE CONDITIONS WHICH COMICS WILL NORMALLY BE IN.) KEEP UP THE EXCELLENT WORK YOU'RE PRODUCING AND YOU'LL GO FAR! (WOULD YOU BELIEVE FARTHER.).

JERRY LINDSAY
RT 3, BOX 738
VERNON, TEX. @ 76384

EDITOR: WHETHER OR NOT YOU ARE A CAPTAIN MARVEL FAN, NO TRUE COMIC ART FAN SHOULD MISS RB SPECIAL #8. IT UNDOUBTEDLY CONTAINS SOME OF THE MOST BEAUTIFUL ORIGINAL COMIC ART FANDOM HAS YET PRODUCED. AND AT ONLY $1, IT IS A BARGAIN. "NEWTON AT HIS BEST"

DEAR G.B.,
IT TAKES AN EXCEPTIONALLY GOOD ISSUE OF ANY TITLE BEFORE I WRITE A LETTER OF COMMENT, AND R&CC 72 DESERVES ALL THE PRAISE I CAN GIVE IT. THE COVER WAS MAGNIFICENT! JUANILLO'S WORK SEEMS MUCH BETTER THAN THE LAST TIME I VIEWED IT. I IMAGINE THIS COVER WAS REPRODUCED FROM A PAINTING. THE STARMASTERS WAS INTERESTING, AND "THE INFO CENTER" INFORMATIVE. STICK ANOTHER FEATHER IN YOUR HAT.

DAVE PUCKETT
RR 2, DORAN DR.
CAVE CITY, KY. 42127

SEND YOUR LETTERS OF COMMENT TO THE SFCA
"BLASTS FROM THE READERS"
9875 SW 212 ST.
MIAMI, FLA. 33157

STRNAD 2540 ALOMA WICHITA, KS. 67211

A PLAGUE OF MEDIOCRITY

Ever since Fredric Wertham, comic fans have been complaining about the restrictions placed upon their vice by the Comics Code Authority. The code prohibits such degenerate activity as stated or implied sexual relations, breasty women (much to the dismay of Frazetta fanatics, Capp addicts, and other admirers of healthy females), brutality, blood, stories where the bad guys win, and other normal American constituents. The problem is, America is composed primarily of each of these things, except for the breasty women (I seem to recall that the average measurement is around 33") and any story so contrived as to eliminate these aspects of life must dwell in mediocrity. In short, the comics are simple and idiotic because they can be nothing else.

Another problem faced by the comic fan is that of sales. The supporters of the comic books are the kiddies; the comics have the stigma of being for kids, and even though a good number of "adults" enjoy television fare of no more depth than the average comic book (for much the same reasons as those plaguing the comics), they would be embarassed to stand publicly before a comic rack. (Comic collectors are used to the pointing and snickering, but the normal adult isn't. Everyone has his own way of soothing his ego, and buying comics with the kiddies just isn't compatible with the ways and means of the typical adult.)

So what we have is a rather dumb product. Interesting to collect (anybody want a copy of Superboy #1? $35.), nice to look at, at times, but not very stimulating to the semi-literate person. But all is not lost, for we still have fanzines to prepare the world for the mature graphic story.

Fanzines have no CCA hovering over them (yet). They also need not appeal to a large number of people, since they are generally published as a hobby and not as a profit-making vocation. The possibilities are wide open for experimentation and development of the medium, and yet little of this potential is being realized.

From those fanzine editors who realize the absence of a censoring board, we seem to get nearly everything the CCA specifically forbids--smut, profanity, and gore. But little else. Issues of Bill Spicer's *Graphic Story Magazine* have contained extremely intelligent, well done strips--things actually suited to the mature mind. Tom Reamy's s-f zine, *Trumpet*, has occasionally carried an adaptation of Poul Anderson's *The Broken Sword* illustrated by an artist of genius calibre, George Barr. Though the strip lacks the continuity and flow of a good comic strip, Barr's illustrations are mindbogglingly beautiful and the text portions are well adapted by Tom. These are rare items, and they shine like the gems they are amid the gravel most zines provide us.

I myself have been guilty of laziness in the strips I've presented in my own zine. For the first two issues I simply let Bob Kline loose to illustrate his own stories (or to put it more accurately, to come up with a story to use as a vehicle for his artwork);

WHILE WE'RE OFF THE SUBJECT...

I'd like to digress here for a moment to add on a last-minute sort of congratulations to James Warren for the Editorial statement appearing in the current (as I write this, a couple months in advance of its printing in the RB&CC) horror mags, CREEPY and EERIE. The sentiments expressed therein are actually of a controversial nature, and I hope Mr. Warren's openness doesn't bring hoards of construction workers descending upon his editorial offices bearing lengths of pipe. Mr. Warren openly states his position on the wars in Asia, and other related topics, and their relationship to his magazines and their readers--this is a far cry from the Motherhood and Apple Pie mumblings of Stan Lee that MARVEL fans have gotten used to seeing, and show us exactly where Mr. Warren stands, whether or not we agree. I happen to do so, but a lot of potential magazine buyers certainly do not, and it takes guts to frankly risk their alienation. Again, congrats, James Warren.

though the finished product was well drawn and far beyond the quality of most amateur stripwork, and more interesting to me than the present crop of professional comic books, the fact that most artists aren't authors showed through. The strips, while being visually exciting, were literarily mediocre, slight modifications of what the professional publishers have been doing for years. They in no way advanced the development of the graphic story medium. In the third issue I took the writing of the two planned science fiction strips upon myself. The first one, going to Richard Corben, was an experiment in dialogue, besides being an interesting story peopled with unusual characters. The second, going to Bob Kline, was a study of two different levels of reality, along with being a cool s-f/horror/religion story. Neither would have been acceptable to any present professional publisher, nor could be modified to meet CCA requirements or the low intellectual level of the bubble gum set. And both were received with much enthusiasm by Richard and Bob. Hopefully, graphic story fans will enjoy them as much as *we* have.

Another successful author/artist collaboration that would not possibly see print outside fandom is appearing in the current issues (16 & 17) of Rudi Franke's *Voice of Comiadom*. Written by Harvey Sea, created with much help from Dave Holman, and finally illustrated by Richard Corben, *Roulf* is an exceptionally well done piece of graphic fiction. Those who look closely will discover the great detail is included in the background work--right down to customized tanks with specific demonic crews. Terrific.

Though such exceptional care need not go into every strip a fanzine offers, a good amount of forethought and reviewing of the script before handing it over to the artist is highly recommended. Also, with no need to conform to an obsolete code of "decency", a good amount of realism, both positive and negative, is available to the fanzine editor. With collaborations, close contact between author and artist is necessary. In the case of the script I gave Bob Kline, it took a long-distance phone call (fortunately for me, it was paid for by Bob--I know only too well what a cross country 30-minute phone call costs from our previous visits: one could almost fly there in person); with Richard Corben's, a personal visit *and* a phone call. Cassette tapes are beneficial if the author has much to explain and doesn't have the bread (or a generous friend) to pay the phone company for a long-distance call. Scripts can be discussed at conventions if both parties are present, and a couple pages of notes ought to surely accompany a major work to clarify what conceptions the author has in mind. It's my belief that individual panel breakdowns should be left to the artist, as should staging within panels, costuming, etc.--providing the artist remains true to the basic concepts of the author.

A number of questions remain, and will probably always remain, concerning the format the ideal graphic story should assume. For instance, is the graphic story primarily a *visual* medium like the movies, or is it closer to text fiction because, like text pieces, it remains stable on a page? It is highly visual, undoubtedly; but to equate it with film and to judge a graphic story by cinematic standards, to conceive it on cinematic principles, is a mistake. The film medium has long suffered from its immediacy--a picture is there and immediately gone again, dialogue is heard and then replaced by further dialogue. There is no chance, other than sitting through the entire picture several times, to stop and analyse any one segment. Also, the character of the narrator has never gained wide acceptance with the American audience. However, with the graphic story everything is reasonably permanent and may be referred to by itself for as long as is necessary: the words stay put on the page and can be read and reread at one's own pace, and the illustrations remain in one spot and can be studied over to pick out significant detail. The figure of a narrator, in the form of panel captions, is widely accepted and can be used to quickly advance plot or to explain difficult concepts that would be thoroughly confusing on the movie screen. Length is a problem only in the production of the strip; for the reader, he may put it down and pick it up again later if he hasn't the time or stamina to consume it all in one sitting, and there is no *minimum* length for comic strips. As you can see, the advantages of comic strips are many, even as film has its advantages over the comics, but these advantages are so far going untaken by either the professional or the amateur publishers, both of whom seem satisfied to put out products on a level with *Green Acres*.

Oddly, the U.S. of A. seems to be the only major country still obsessed with the juvenile stature of the comic book. In the latest issue of Promethean Enterprise's *Psyc*, for instance, is a section called "Erotic Fantasy in Comics" written by Al Davoren. The article, profusely illustrated with snatches from the comics, deals with sex and violence in foreign comics and plainly shows that our America is lagging behind places like Mexico, Italy, France, and Japan in the development of the comic field. Though of the examples printed most displayed a fascination of the creators similar to that of a young boy looking up dirty words in the dictionary, occasional glimmers of genuine were allowed to show themselve (notably the page from Guido Crepax's *La Casa Matta*). Fascinating things *are* then being done, but we're living in the wrong place to see them.

Development of the graphic story here in America must begin somewhere. As with most large establishments, the professional publishers move too slowly, change with too much reluctance, to depend on them to do the necessary experimentation. They will, at best, apply professional talent and facilities to concepts attempted and proven successful in fandom and in the underground.

So this is what I would like to see: A fandom, complete with a host of fanzines, concerned *not* with what was done in the so-called "Golden Age" (the nadir of comic development), nor with emulating the style and praising the quality of the old EC's (a portion of which was excellent, but which conceptually reached a dead-end), and not with idolizing the banal emissions of the current publishers (if a new nadir will be reached, it will be done within the next few years), but a fandom concerned with saving the medium from the stagnant death it is soon to suffer under its present uses. I would like to see a fandom interested in what can be done *now* to explore new concepts and techniques, a fandom *vitally* active in bringing the graphic story into acceptability, maturity, and levels of excitement unfathomable by today's crop of comic readers. I'm not advocating the change of the current fandoms, but the formation of another *new* one, no doubt peopled in the beginning by the more progressive members of the *old* order. And the first step is to bring comic and s-f fandom into contact, not merging the two but opening a channel of communication through which ideas can flow freely in a mutual exchange of creativity. But more on what these two fandoms have to offer each other, and the important role fanzines will play in such an interchange, next month.

RBCC INFORMATION CENTER RBCC

Well here we are,back again. If some of you are wondering why I'm so late in answering your questions. Well todays date is June 22 1970 and I'm about three issues ahead. To keep on a monthly schedule I have to work a couple issues ahead.

From Warner A. Bailey: Is matching the ads in comics a good way to find the date?
Sometimes but not always. It works more on 40's comics then on 60's but it will work at times. In your case it didn't work as you figured "I Defied Gomdulka-the Living Pharaoh" as being in Journey into Mystery #63 but it was really from #61 Oct 1960.
Can anyone identify these Marvels for Warner? Lead story in each--
1.When the Zombie Walks? (mid 50's). 2. World's at War? (1958?)
3. The Escape of Monsteroso/ (1961). and last..4.Second story "For the Rest of Your Life"?

Kertin McLeod asks:
1. What is the date of U.S.Tank Commandos #1 by I.W and how many issues were there?
Date would be late fifties but since it is a reprint I don't know when it first appeared. Likely I.W.'s only issue for this title.
2. Who did the cover of Kother the Barbarian Swordsmen #1. It is a Paperback by Gardner Fox.
~~Book of Marvels~~? JEFF JONES

Dave Puckett says that there were 7 issues of Mighty Crusaders, 2 issues of Jigsaw, though #6 was advertized. (FROM RBCC 71.)
Sorry that I can't answer any of your questions Dave, but maybe someone else can. 1. Which issues of Konga and Gorgo did Ditko do?
2. What are the current writer and artist rates per page for DC, Marvel, Charlton and Gold Key? 3.Will Marvel be reprinting any of the original Yellow Claw stories?

Ray Joslin has one question. Please give me all the information you can on the old Marvel Comic Namora. When did it first appear, how many issues were there, what was the character like, etc?
NAMORA was the female counter part of Namor and made her debut in the Sub-Mariner story in Marvel Mystery #32 May 1947 in the story called "The Coming of Namora". She would appear in most of the remaining issues from Aug 1948 to Dec 1948. #1 and 2 had two Namora stories and one with Namor while #3 had two stories each.

Magnus Comics ran 28 issues....thanks to Ed Eaton.

Ed Eaton wants to know:
1. What 1940 issues of Batman Comics had Christmas stories?
What was in Flash #24.
after #16 I'm not sure. #27 had one, as did 33, 39, 45. Before #17...just #9.
2. When did the Golden Age Hawkgirl become Hawkgirl?

Some answers to questions that appeared in RBCC #72 from Larry Lisle.
1. Boy Comics with "Tug of War" was #113, July 1955.
2. Captain Marvel. I don't think there was a trial. I've heard that Fawcett wanted out of the comic business and gave the rights to DC to settle dispute out of court. I think Louis Nizer was the lawyer for DC.
3. Walt Disney Comics and Stories issue #1 was Oct 1940 and has appeared every month since.(A record). WD C&S was numbered from #1 until some time after switch from Dell to Gold Key, the first GK being #264 Sept. 1962. They are now in volume 30.
4. Mickey Mouse & Phantom Blot: #16 referred to was Dell Color Comics which preceded Dell Four Color Comics. #16 was first Mickey Comic by Dell. Story was redrawn and serialized in WDC&S #101 to 106 in 1949.

Bob Hencey askes:
1. What issue of Sun Girl had the lead story "Flying Fists and Glamour"? My issue is coverless.
This was #1 Aug 1948.
2. What issue of Captain Aero had Red Cross in "The River of Fire" and Miss Victory fighting spyd in a steel mill?
I don't know. It would be between #9 and 23.
3. What issue did Capt. Marvel lose his costume while swimming in a river (story titled "Capt. Marvel's Most Embarassing Moment)?
Again I don't know. Does anyone know?

Richard Valentine says he has sent for Fandom's Agent #8 and two copies of Witzend #6 but has received nothing.
Well Richard, I know nothing about Fandom's Agent but Witzend is out as I've already received my copy in early May.
Can anyone tell Richard what zines have featured art by Mike Kaluta and Steve Hickman?

Re: Bruce E. LONG. Jim Vadebonceour says the Atlas title Suspense carried an actual letters page in issues 21-28 and was called Suspense Sanctuary. The last Atlas/Marvel war mag to fold was Battle. The last issue was #70 June 1960.

Re: Anthony Kowalik, RBCC 70. Richard Krauss says that all the Belmont Pocketbooks contained brand new stories. Walter B.Gibson wrote Return of the Shadow, which was followed by 8 more books written by various un-named authors. These were published between 1963-1967.

Richard Krauss asks what are Big Big Books?
I've never seen one but think they were hard cover books put out by Whitman in the 1930's. There were 12 in all.

Steve Mayes asks:
Have the following comics ceased publication, and if so, what was their last numbered issue?
Taking the 5 you listed. Captain Marvel..last issue was #21 which I never saw. Flash Gordon #18. Web of Horror.. last issue I saw was 3.
2. What issues of Mad did did the following appear in? Mad Follies 1-6. Worst from Mad (all) and More Trash from Mad 1-7?
I don't know and if anyone does, please type it so I can use it without re-typing it.
3. Was there ever a Ripley's Believe it or Not #3?
Anyone know?

Al Oestreich wants to know:

1. How long has Will Eisner been illustrating PS Magazine for the Army? (Those fans concerned with the appearance of Ebony in Golden Age Spirit will be interested in the new boss black heroine who has joined Connie Hodd in Eisner's PS beginning issue 209 (April 1970). Each issue includes a 6-page comic strip "Joe's Dope" by Eisner, illustrating a principle of preventive maintenance.) Thanks for that bit of information, Al. I believe Eisner has been with PS from the beginning.
2. Who was the artist that done Butch Cassidy and the Sundance Kid in Airboy 6/3? Anyone know?
3. Know of any superheroes that appeared in stories in which they battle natural hazards rather than villains? (like the original Capt. Marvel vs. a hurricane) Off hand, no. But does anyone else?

From Bob Weinberg: The pulp magazine that Jon Swartz remembers was Out of this World Adventures published by Avon. It featured a comic book section in full color in each of the two issues (July and Dec 1950). It was completely science fiction and fantasy adventures. The last issue of Spider was Dec 1943 (When Satan Came to Town) Last issue of Shadow was Summer 1949 (The Whispering Eyes) Last issue of Doc Savage was Summer 1949 (Up from Earth's Center)

From Earl Johnson:

1. Does anyone know where I can get the results of the voting of the 1969 or the 1970 comics con, category - wise? The nominees and winners of best mag, writers, artists, ect. In its entirely featuring each and every category? To tell the truth Earl, I never knew they voted at the comic con.
2. Whatever happened to Gardner F. Fox and Jerry Siegel? I don't know about Siegel but Fox had two stories in Vampirella #6.
3. I have a coverless copy of Real Screen Comics featuring The Fox and the Crow. The first F&C story is about Crow's cousin coming to visit him and both ending up trying to swindle the Fox. Can anyone tell me the number and date of this comic? CAN ANYONE?

Correction: Judomaster #98 was the last issue, not 97.(My mistake and I have #98).

In issue 72 Rick Brown asked for a list of the Dell Zane Grey comics and as of issue 73 he had discovered 18 titles. Charles Heffelfinger says there were 26 and here is Charles list:The Dell One-Shots:

197 Spirit of the Border
222 West of the Pecos
230 Sunset Pass
236 Heritage of the West
246 Thunder Mountain
255 The Ranger
270 Drift Fence
301 The Mysterious Rider
314 Ambush
333 Wilderness Trek
346 Hideout
357 Horseback
372 Riders of the Purple Sage
395 Forlorn River
412 Nevada
433 Wildfire
449 Tappan's Burro
467 Desert Gold
484 River Feud
511 Outlaw Trail (Grey's Border Legion)
532 The Rustlers (Grey's Raiders of Spanish Peak)
555 Range War (Hash Knife Outfit)
583 The Lost Wagon Train
616 To the Last Man
622 Fighting Caravans
650 Nevada

Re: Louis Graham's question about Everett Raymond Kinsler in RBCC 71. Howard Leroy Davis says: I have a Jesse James comic by Avon (#26 March 1956) with Kinsler cover and interior art. Beautiful stuff. Some of the interior art looks like it was pure pencils...no ink. It may have been dry brush. Unusual and quite handsome.

Nick Yanglis asks:

1. How many Batman Annuals were there before the 80 page giant series? There were 7. Batman 1,2 (1961). 3 (Sum '62). 4 (Win'62-63). 5 (Sum'63). 6 (Win'63-64 and 7 (Sum'64).
2. How many 80 page giants were there featuring Batman before the numbering became part of the regular issued title? There were 2 issues. #5 Dec'64 and 12 July'65. The next issue was #17 Dec'65 (Batman 176).
3. Is there a Batman checklist? I'm working on one.

David Wilt wants to know:

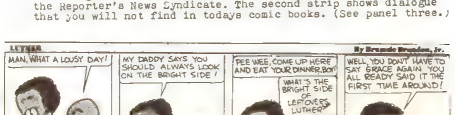
1. In what comics did S&K do Stuntman? In Stuntman 1&2, All New 13, Black Cat 9, Green Hornet 39 and Thrills of Tomorrow 19 and 20 (These two were reprints).
2. What issues of Adventure and Detective had S&K artwork? They did Sandman in Adventure 72 thru 92 at least. I know 93-98 was not by S&K but 102 was. They did Manhunter in Adv. 73-80. They did Boy Commandos in Detective 64 to somewhere between 80 and 84. 84 had no S&K art.
3. What was the first story S&K did? A Blue Bolt story around Blue Bolt Comics 4 or 5.

Re: R.Coghlan in #70. David Wilt says, at least 13 issues of Two-Gun Western, but Two-Gun Kid started with #1 and lasted at least 92 issues. Gunsmoke Western lasted at least till #77, Kid Colt to at least 140, Battle at least to 68,(it went to 70 Dave), and at least 23 issues of Wyatt Earp.

Re: Edwin Murray in #70. Moon Mullins appeared in at least 6 issues of early Cupples and Leon b&w reprint comics and in Dell 4-color 29,81 and 81.

Re: Neil Glossop. Unknown World's at least 59 issues, World's of Fear at least 9 and Terror Tales at least 8.

Above all from David Wilt and Dave adds another daily comic strip featuring black characters. It's by Brumsle Brandon Jr. and from the Reporter's News Syndicate. The second strip shows dialogue that you will not find in todays comic books. (See panel three.)


LATHER
By Brumsle Brandon, Jr.
MAN, WHAT A LOUSY DAY!
MY DADDY SAYS YOU SHOULD ALWAYS LOOK ON THE BRIGHT SIDE!
PEE WEE, COME UP HERE AND EAT YOUR DINNER, BOY!
WHAT'S THE BRIGHT SIDE OF LEFTOVERS, LUTHER?
WELL, YOU DON'T HAVE TO SAY GRACE AGAIN. YOU ALL READY SAID IT THE FIRST TIME AROUND!

BRENDA STARR
By Dale Messick
WHAT IS IT, JASON?
I WAS AFRAID SOME THING LIKE THIS WOULD HAPPEN... PERCHANCE HIS RUN AWAY.
BUT WE CAN'T LEAVE NOW WE'RE JUST MOMENTS AWAY FROM A MILLION DOLLAR CONTRACT - SELLING MY TURTLE SOUP!
DAMN IT, RUBY. WE'RE TAKING THE NEXT PLANE.
OK, BOSS.
A WEEK LATER FROM HOME AT LAST AND THE DAILY KICKS OFF HIS SHOES - GETS A CAN OF BEER - SLOPS IN HIS EASY CHAIR - AND TURNS ON THE NEWS -
HOT DOUGHS, CLANCY - THE T.V'S BUSTED AGAIN!

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More for Edwin Murray: Mike Barrier says that there was also an ACG series of Moon Mullins around 1950.

Re: Dan Stevenson from Mike. Walt Disney's Comics and Stories numbering system. WDC has been published monthly since Oct. 1940 (and so will mark it's 30th anniversary this month). Unlike most comics, it is numbered in annual volumes, 12 issue to a volume, so that the current (August) issue is Vol. 30 #11. For years, the whole number was carried on the front cover, but this was dropped several years ago. However, the whole number is still given at the bottom of the first page, as part of the various numbers and code dates; the whole number of the August issue is #359. Thanks Mike and to my knowledge only Action and Detective , of the books still published, has been around longer as monthlies. And before you Adventure Comics fans start yelling I might mention that Adventure was a bi-monthly comic from #35-102.

Gary Davis asks:

1. I have a coverless Wings Comics from the 1940's. The lead story (Skull Squad) tells about Jimmy Jones meeting a British intelligence agent (Captain Sybil Mason) and falls in love with her. I think it is between 1 and 7. What is the number and date?
   CAN ANYONE HELP?
2. What issue of Detective Comics had the Batman story "Sing a Song of Villainy"?
   You would ask that! I've indexed every Detective Batman story from # 27 thru 326 thru the present and I have no story with that title. Nearest I have is #84 "Artist in Villainy".
   My mistake in MMCC 66, Gary. Crackajack Comics #43 Jan 1942 was the final issue.

Roman Juzeniw has three questions:

1. In Green Lantern #15 (1945) Green Lantern gave his power to Albert Zero. Did Zero ever appear again?
   I don't know. (Did he Mr. Nolan?)
2. In Danger #12, there was a Black Dwarf adventure. What was his origin and where did he appear?
   I don't know his origin or if he even had one. He originally appeared in Spotlight #1 1944 and in Red Seal 14-22 (Oct 1945-Dec. 1947).
3. Are the sales on Aquaman good? The last few issues have been just great.
   Well they haven't dis-continued it so sales must be okay.

Can anyone help Andrew Fraknoi? He would like to know what comic books Schulz' Peanuts has appeared in (including the numbers if possible. Also how many issues were there of DC's and Sheldon Mayer's Scribbly? I know there was at least 13 issues, Andrew.

Tom Brinckard has three questions:

1. What were the dates of the first and last issues of DC's Gang-busters Comic?
   I don't have the answer to that..does anyone?
2. What issue of Batman had the lead story "Robot Cop of Gotham City"?
   This issue is #70.
3. What issues of Captain Marvel had the Serial "Monster Society of Evil"?
   You can find this great serial in Captain Marvel #22 Mar.26 1943 thru chapter 25 in #46 May 1945.

Manuel Seguin has two coverless books he hopes someone can identify.

1. An issue of Famous Funnies (I think between 130-150). The lead story is Big Chief Wahoo and starts out with a crook named Monk entering Princess Minihaha's apartment, tieing her up and stealing a valuable ruby.
2. Black Diamond Western. A crook kidnaps Black Diamond's sister she is his girl friend in order to trap him and kill him?

The whatever happened to Bob Kane question: He is now doing serious art and some of his work has been on exhibition in an art gallery in New York City.

More on Jon Swarts's question (Page 3) from Tom Fisher. Tom says,"I have the first issue of Out of This World, June 1950 published by Avon. The mag was sci-fi pulp or semi-pulp, as the paper stock was a little slicker than earlier pulps, but it was not a slick magazine. This comic book came, complete, affixed to the center of the magazine (with covers and all)..and, also, as a straight seperate, comic book, sold with the rest of the comics. No difference in the two versions. This comic was 36 pages and had 3 stories and a text story. None of the stories had a proper title but here are the stories:

Lunar Station art by Joe Kubert
Man-Eating Lizards art by Joe Kubert
Text Story "Pollais Rebellion" art by Fawcette (based on the cover)
Crom, the Barbarian art by John Giunta
This is the best Giunta art I've seen and the story is definitely a "swords and sorcery" style strip."

Roland C. Verville asks:

1. The first Lone Ranger Comic which I had, as a kid, had a story of The Lone Ranger versus some badmen who wore wolfheads as disguises. Can you tell me the number and year of publication. I have all the Dell Lone Ranger Comics starting with #1 and it isn't in any of them.
   The issue you are refering to is Dell Lone Ranger one shot #136 which came out in 1947 (Feb.). Other Dell LR Comics before #1 were 4 color/one shot #82,98,119,126,136,151,167 and all came out in 1945-47.
2. Which issue of Prize Comics Western did American Eagle first appear?
   CAN ANYONE HELP?

Can anyone help me, RLM? I need all the Winnie Winkle strips, daily and Sunday, for the past 3 years. Will trade. Want lots only.

Send your questions and 2 6¢ stamps to Raymond L. Miller RD #1 Box 131-C Creekside, Penna. 15732. Limit...3 questions per issue. Send answers and correction to same address.

Robert Paul has two questions:

1. I have 2 comics from the 1930's and they are the original Nation Wide comics staring Lucky Star and Mazie. Both are #1 and were 52 pages and cost 5¢. What are they worth now and how many of each were published?
   These are worth about $2. I don't know about Mazie but there were at least 6 issues of Lucky Star. Being first issue you should get more then $2.
2. I also have Dallin' Jack #5 from Jan-Mar 1949. Was this his first book or was there earlier comics in which he appeared? Jack appeared very early in comics. He was appearing in Popular Comics as early as #03. Also in Dell color comic #5 (1937). Dell 4c 80 and 149 as well as Dell 1-8 etc.

David Sullivan wants to know in what issue of Mickey Mouse Parade the Phantom Bolt story was reprinted.
   Does anyone know?

Merlin Hass asks:

1. What issue of Detective featured the Batman lead "Case of the Silent Songbirds"?
   This was #126.
2. What issue of Adventure featured the Superboy lead "The Super - Coach of Smallville High"? Around 1947-48.
   I can't answer that one. Can anyone?
3. What was the last issue of Blue Circle to carry super/costume heroes? Ditto Red Circle?
   I've no dats on Red Circle but all five issues of Blue Circle had The Blue Circle and Steel Fist.

Three questions from Pierce Johnson;

1. How many issues did Charlton put out of Jungle Tales of Tarzan? There were 4 issues.
2. Can you give me some history of the Phantom in comic books? Such as were there issues before the Harvey hits, etc. List of all books he appeared in:
   Okay fans. Lets have a Phantom check list.
3. How many issues were there of Star Trek?
   Again, does anyone know?

Some Super/IW information from Dave Puckett.
About the Super & I.W.'s. You stated that they were on sell only at cheepie and grocery stores in your area, and never sold for more than 62. (Right Dave). However, in Kentucky and Tennessee areas they were on sell at most newstands and drugstores for 10¢ (the IW's) until the price increase, then raised to 12¢. The stopped in Spring of 1964. Some of the titles and numbers were Plastic Man (Super) #11 (1963) 16,18 (1964). The Spirit (Super) 11 ('63),12('64), The Avenger #3 (IW and pre '62..reprinted all of Avenger #1 with Ayers art), Dollman 11 ('63),15,17 ('64) and much,much more.
Re; Shadow: He also appeared in 8 Archie series books..not 6.
And Dave wants to know if Mark Evanier is still president of the Los Angeles Comic Club and how many Post Sugar Bear comics are there? I can't answer either.

I've heard that there may have been two Lightning Comics (Cure-Fire) Vol.1 #3, one dated Sept. 1940 and one Oct. 1940. Was this the same book with two different dates or two different issue all together? Anyone having either please give me the title or plot of the Lightning story.

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HOT AIR FROM A COOL FAN

BY ANDY WARNER

IMPORTANT: KIRBY SIDES AND I, ANDY WARNER, ARE NOT CO-EDITORS. G.B. LOVE IS PUBLISHER AND EDITOR AND WHOLLY RESPONSIBLE FOR ALL DECISIONS CONCERNING THE RB&CC, SO WRITE LETTERS TO HIM.

HI! YOU KNOW, NO MATTER HOW OR WHEN OR WHERE WE EXPLAIN OURSELVES IN THE R.B.C.C., THERE ARE SOME INDIVIDUALS WHO CANNOT UNDERSTAND. THESE PERSONS CANNOT SEE THE OPERATIONS OF THE S.F.C.A. IN THE TOTALITY THAT IT ACTUALLY IS. FOR INSTANCE, SOME PEOPLE KEEP COMPLAINING ABOUT TYPO'S IN OUR LETTER COLUMN AND ELSEWHERE ...COME ON!!!...THAT IS SUCH A SMALL ITEM TO WASTE ONE'S TIME WRITING ON. IF YOU WANT THIS MAGAZINE TO USE TYPESET, PUPLISHED TWICE A YEAR, AND COST 35 PER ISSUE (CONSIDERING THE ACCUMULATION OF ADS BY THIS TIME). AND PEOPLE WHITE TO US, JUMPING-THE-GUN IN ASSUMING THAT THEIR ISSUE HAD NEVER BEEN SENT (THIS OCCURS ESPECIALLY AMONG THE THIRD-CLASS SUBSCRIPTIONS) THEN THEY GET TWO COPIES, WASTING THEIR MONEY AND TIME IN SENDING IT BACK TO US. PLEASE, IT'S TRUE WE'VE HAD PROBLEMS WITH THE POST OFFICE, APPARENTLY... ...THEY SEEM TO LOSE SOME ISSUES. THEN THERE IS THE GUY WHO WRITES US A SOB STORY ABOUT HOW HE HAD AN EIGHT ISSUE SUBSCRIPTION, GOT #70, 71 BUT NEVER RECIEVED #72-74 AND WANTS TO KNOW WHY WE CROOKS ARE TAKING HIS MONEY. THEN WE NOTICE THAT THE FAN HAS NEGLECTED TO INFORM US THAT HIS ADDRESS HAS CHANGED. AND THERE HAVE BEEN RUMORS THAT G.B. LOVE IS ACTUALLY HOWARD HUGHES IN DISGUISE. THIS IS NOT TRUE. HE IS ACTUALLY RAQUEL WELCH IN DISGUISE, CLEVER, EH? (I BET SOMEBODY WILL BELIEVE THIS! THERE HAVE BEEN FANS WHO HAVE ACCUSED G.B. OF HAVING ALL THE ATTRIBUTES OF A MAFIA HINDRADER. PLEASE, I CAN ASSURE YOU THAT WE CHARGE ONLY WHAT IS NECESSARY TO KEEP THE S.F.C.A. GOING AS A TOTAL PROJECT.) G.B. PAYS KIRBY SIDES AND I BY THE HOUR TO WORK. WE TRULY WISH THAT YOU COULD SPEND A WEEK WITH US HERE, TO SEE OUR OPERATION. MOST OF THE LETTERS WE RECIEVE AT THE OFFICE ARE FULL OF PRAISE AND CONSTRUCTIVE CRITICISM; WE GET FEW LETTERS THAT CONTAIN DESTRUCTIVE CRITICISM, BUT WE ARE ONLY HUMAN AND TAKE THIS TYPE OF LETTER ABOUT AS WELL AS ANYBODY. NO MATTER HOW MANY TIMES WE ATTEMPT TO INFORM FANS, ONE WILL WRITE IN TWO MONTHS LATER, ASKING WHAT WE ALREADY ENDEAVORED TO EXPLAIN. THANX FOR YOUR EARS, FANS!!!!!!

KENNETH SMITH HAS DONE A TOTAL OF SEVEN PAINTINGS FOR WARREN. CORBEN HAS DONE TWO PAINTINGS AND ONE STRIP FOR WARREN ALSO. JEFF JONES, MIKE KALUTA, BERNI WRIGHTSON, AND BRUCE JONES ARE PUTTING OUT A MAGAZINE TO BE AVAILABLE TO FANDOM, CALLED ABYSS. SOME OF YOU MAY HAVE SEEN THE ART PREVIEWED AT THE NYCON.

I MUST SAY THAT GREEN LANTERN-GREEN ARROW #80 LOOKS LIKE IT WILL HAVE MY VOTE AS THE BEST COVER OF 1970. AND THEY FINALLY PUT GIORDANO ON INKING CHORES INSTEAD OF CIACOIA, HOORAY!

NOW!! EVEN THOUGH THIS COVER AND THE NEXT WILL BE BLACK & WHITE, LOOK OUT! THE R.B.C.C. WILL BE HAVING COLOR COVERS ABOUT EVERY THIRD ISSUE BY GREATS SUCH AS KLINE, RICHARDSON, NEWTON, WRIGHTSON, ETC., IF FANS CONTINUE TO SUPPORT THE S.F.C.A.

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PERSONAL TO DON MARIS:
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CLICK MAGAZINE-Nov.'41.Large size,thin.Contains two pages in color from the first SUPERMAN movie.G-Cond.

- -

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THE GUMPS.Cupples & Leon.1926.Book 4.Second & third pages are neatly colored .Very good condition.
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BRINGING UP FATHER.C.& Leon.1919.Second Series.Very good-plus.
BRINGING UP FATHER.Series No. 9.1925.Cover-less but fine.
CLANCY THE COP.Second Series 1931.Dell Pub
DEADWOOD GULCH.First Series 1931.DellPub
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"I have always loved trains" by WALT DISNEY.
A four page article/photos in RAILROAD MAGAZINE-Oct. 1965.Mint.
AMOS 'N' ANDY 'Fresh air candy'pinback button."Free rides in fresh air taxi" Nickel size. Mint.

FELIX.

ALL WOOD JOINTED.
LEATHER EARS.
FOUR INCHES TALL TO TOP OF EARS.
BODY IS BLACK.
FACE IS BLACK & WHITE.
COPYRIGHT 1924 BY PAT SULLIVAN.
SHOWN IS MY SKETCH OF HIM.
FINE CONDITION.

Dean Newman,12841 South East Division,Portland,Ore.97236.

His body goes back and forth and his hands go up-down rapidly when in motion.

Hand car is yellow with red wheels.

FELIX WIND-UP ALL METAL TIN TOY.
Overall height 6 inches.Length 9 inches.
Copyright 1924 by Pat Sullivan.Made in Germany

Wheels are larger than my sketch shows.

Very good condition-plus.

Runs in a large circle.

ACTUAL LENGTH-10" RED SEE THRU WINDOWS

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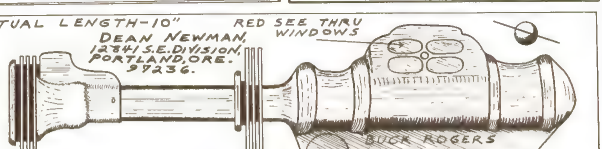

THIS GUN IS UP FOR AUCTION. ALL METAL.GILT PLATED BUT A LOT OF IT IS WORN OFF. IN FINE OPERATING CONDITION. THIS IS A NEAR EXACT ROUGH SKETCH I DID MYSELF SO THAT YOU WOULD KNOW THE DIFFERENCE, AS THERE IS TWO OR THREE TYPES.

SUNDAY OREGONIAN. MAY 7,1933. BUCK ROGERS FULL PAGE. NEAR MINT.

SEATTLE POST INTELLIGENCER. AUG.13,1951. FLASH GORDON SUNDAY HALF PAGE. (MAC RABOY ART) MINT.

SEATTLE SUNDAY TIMES. OCT. 8,1939. BUCK ROGERS FULL PAGE. MINT.

PORTLAND NEWS. JUNE 24,1929. FULL DAILY PAGE OF COMICS AND A STRIP OF BUCK ROGERS 2429 A.D. V.G.Cond.

MORNING OREGONIAN. JUNE 23,24. FULL DAILY PAGE OF COMICS AND A STRIP OF BUCK ROGERS 25TH CENTURY A.D. V.G. COND.

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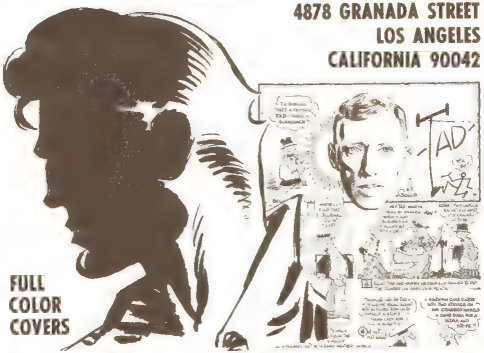

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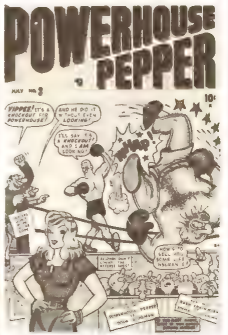

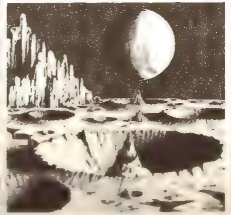

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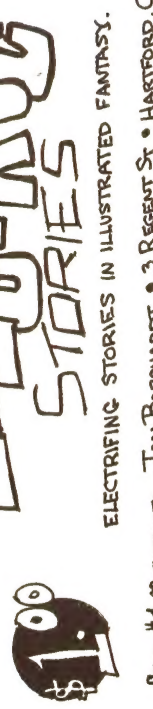
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